

# The Shakespeare Newsletter

Vol. IX: No. 3

"Knowing I lov'd my books, he furnish'd me . . ."

May, 1959

## Canadian Stratford Anticipates Record Season; Queen Elizabeth & Prince Philip Attend on July 2

Advance ticket sales at the Seventh Annual Stratford Shakespearean Festival of Canada - currently 10% more than last year - indicated a larger audience than in 1958 when the theatre was filled to an average of 80% of capacity.

**As You Like It** and **Othello** will star British actress Irene Worth and a corps of Stratford veterans.

Her Majesty Queen Elizabeth and the Duke of Edinburgh will attend a special command performance of **As You Like It** on July 2. Tickets for the performance have not yet been released.

Artistic Director Michael Langham has announced that Peter Wood of England will direct **As You Like It**, while Canadians Jean Gascon and George McCowan will direct **Othello**. Douglas Campbell plays the lead in the latter play. The comedy opens June 29 and the tragedy on the following evening.

Six performances of **As You Like It** will be shown to special student audiences from Sept. 13th to 19th. It is anticipated that all seats for these performances will be sold before the Festival opens on June 29th. Last year 12,000 students came by bus and train from a wide area.

## New Courses in "Shakespeare and Music" at UCLA

Professor Charles Haywood of Queen's College (N. Y. C.) whose monumental three volume bibliography of **Shakespeare and Music** is nearing completion has been invited to the University of California at Los Angeles to give a course on "Shakespeare and Music" in the coming summer session. The course will run from June 18 to July 28th. So far as is known, this is the most extensive course of its nature to be given in a college or university.

The course will cover three main areas: 1) The musical climate of Shakespeare's England and the Bard's knowledge of the subject as revealed in his plays and poems; 2) A descriptive and critical survey of the music used in the productions from the 17th Century to the present; and 3) The use of Shakespearean themes by various composers in vocal and instrumental music such as song settings, operas, ballets, symphonic works, etc.

The music course at the Oregon Shakespeare Festival includes vocal and instrumental music but is not as long or as detailed as the present venture.

## Research in Dramatic History

Dr. Giles E. Dawson, Resident Scholar at the Folger Shakespeare Library, has received a grant-in-aid from the American Council of Learned Societies to assist him in his examination of English town records for entries relating to traveling players from 1500 to 1642.

## Fifth American Shakespeare Festival in Connecticut Prepares for Opening June 12

During a season when many theatrical people are resting for Fall productions, 150 performers and technicians are busily preparing to bring to life the fifth annual American Shakespeare Festival at Stratford, Connecticut. **Romeo and Juliet**, (June 12), **The Merry**

**Wives of Windsor** (July 2), **All's Well that Ends Well** (July 29), and a revival of **A Midsummer Night's Dream** are featured for the season. The season runs for 17 weeks which includes 4 weeks of pre-season plays for student audiences.

For the first time this season, the American Shakespeare Festival Academy will inaugurate a full two-year program of classical acting for neophyte, advanced, and professional actors. The Teachers' and Directors' program initiated last year is being expanded to provide even greater opportunities for officials from drama and educational institutions to observe and absorb Stratford's methods in classical acting and production.

The return of almost 90% of last year's cast emphasizes Artistic Director John Houseman's principles of a repertory company which to him means "the production of a continuous cycle of plays by a stable company of actors, trained and accustomed to work together in a wide variety of roles." At Stratford, Mr. Houseman declared, "we stand on the threshold of achieving our dream of a permanent American repertory company." It is a special achievement that this has been done without any government subsidy.

A narrative and pictorial history of the Festival has been prepared by Directors Houseman and Landau. The twelve previous plays will be illustrated and the Festival described in 15,000 words of text and 200 photographs.

## Gielgud's Much Ado Coming to Boston and N. Y.

The **Much Ado** production which established a record with 227 performances in London in 1952 will open in Boston at the Cambridge Drama Festival on August 24. It will then run in N. Y. C., perhaps at the Lunt-Fontanne Theatre, for an eight-week engagement beginning Sept. 14.

John Gielgud will star as Benedict and Margaret Leighton as Beatrice. Sir John was recently awarded a T. V. "Tony" for "his extraordinary insight into the writings of Shakespeare."

## Boston Arts Center Features Bard

Sibban McKenna will star as Viola in the Boston Arts Center **Twelfth Night** which opens on July 10. The play will be followed by **Macbeth** on July 30. The latter stars Jose Quintero in the title role and Miss McKenna as Lady Macbeth.

## Free New York City Festival Doomed By Park Department Proposals

A month-long controversy over the fate of a free Shakespeare Festival in Central Park, New York City, ended in defeat on May 5 when at a final attempt at a solution Stuart Constable, acting for Park Commissioner Robert Moses, threatened to call the police to eject sponsor Joseph Papp. The threat of ejection came when Mr. Papp raised his voice to read former letters from Commissioner Moses which had held out some hope for a solution.

After three years of active support of the Shakespeare programs, Commissioner Moses wrote to Mr. Papp and summarily declared that "Unless . . . you are prepared to agree to charge admission and to enter a regular concession agreement with the Department of Parks (10 % of the gross receipts to go to the Dept. of Parks), we cannot give you a permit to operate in the City Park System in 1959."

Since the receipt of this letter on March 18, there has been much discussion of the free Festival concept. Charging of admission of \$1 and 50c (this was the final figure offered by the Park Department), declared Mr. Papp, would necessitate advertising expenses to insure an audience. Theatrical Unions would withdraw concessions to the Festival organization, salaries would have to be paid to volunteers, and other salaries increased. If this were done, the Festival organization would still have to appeal for funds from interested parties to support the program.

Commissioner Moses' position is that the attracting of thousands of people to an otherwise rarely used portion of the park is creating an erosion problem. The Festival proponents have pointed out that other park activities also cause "erosion" but there is no charge for them.

At the final meeting Mr. Papp suggested that the Park Department itself collect 10 or 15c from visitors to the Festival area. He also indicated that a Manhattan restaurant was willing to take a concession in the playing area paying \$10,000 and any profits to the department. Both these alternatives were rejected by Mr. Constable who called them "strange proposals."

Various organizations have called the city's action "arbitrary," and "deplorable." Certainly the 110,000 who witnessed the free performances last year are thinking of the action in even more damning tones. After a month-long series of articles in the public press Brooks Atkinson of the **New York Times** summarized by saying that the Park Department apparently feels that it is better to sit home and watch "Restless Gun" and "Dragnet."

Unless the city miraculously changes its mind, there is still one possibility. The proprietors of Nathan's of hot-dog fame have offered free use of their 2000 seat terrace garden at Sunnyside, Long Island. Because of the distance from New York, Mr. Papp declares that it destroys the concept of "free Shakespeare in a park in a big city."

## Television Council Offers Hamlet Program

One of the first programs offered by the Council for a Television Course in the Humanities for Secondary Schools, Inc., is a series of four half-hour films on **Hamlet**. The colored films are designed for the 11th grade and have been prepared not only for closed circuit school audiences but for the general public as well. Teacher's Manuals and specially prepared paperback editions of the plays are available.

The "star" of the **Hamlet** series is Professor Maynard Mack of Yale whose four half hours of exposition of the play will be accompanied by thirty-seven minutes of illustrative scenes per-

formed by the Stratford Shakespearean Festival Company of Canada. Many other visual effects will be used.

The four filmed lessons are: 1) The Age of Elizabeth, 2) What Happens in **Hamlet**, 3) Poisoned Kingdom, and 4) "The Readiness is All."

Distribution of the films is being arranged through Encyclopaedia Britannica Films, Inc., of Wilmette, Illinois.

The lessons are not merely lectures on film but pictorial and dramatic presentations. They have met with success in pilot runs in the Boston and St. Louis areas.



## Strength of A Tradition

When some two years ago we expressed a strong desire to visit the Shakespeare Birthplace in Stratford-upon-Avon, the member of The Shakespeare Institute to whom we expressed the desire smiled at our credulity. It is our recollection that he told us that he himself had never entered the building and that it was chiefly a tourist attraction.

It is true that the records cited by Halliwell-Phillips (*Outlines* 9th ed, 1890, II, 377-94; Adams, *Life*, 1925, 24) are not definitive and that the Birthplace first came into notice about the time that Reverend Francis Gastrell demolished New Place in 1759. But it was then that serious idolatry was just beginning and then that a Birthplace first needed as a shrine. (New Place was not William Shakespeare's either; his had been dismantled by Sir John Clopton to build a new house for his son.) Yet, in a plan of the town made by Winter in that same year the Birthplace is indicated without explanation as the "house where Shakespeare was born." In 1769 the house was again featured as the Birthplace during the Garrick Jubilee. Admittedly, there have been extensive alterations: gables have been removed and restored; brick has replaced the plaster and lath; tile has replaced the thatch; and the interior much altered and restored. Whether fire ever destroyed the original is not known, but there were fires one of which in 1614 destroyed fifty-four dwellings.

But it is usual for those who doubt to take the absence of definitive evidence as testimony to the contrary. That John Shakespeare did own the eastern half of the house before Shakespeare's birth is known. That there is evidence that the contiguous western house was once joined internally by doors is also true. John acquired the western Birthplace-half in 1575. He most likely had rented it as a dwelling long before, the eastern half having been called the "Wool Shop."

It is extremely likely therefore, that Shakespeare was born in one or the other. Even if

the designated birth room is not the exact room, we cannot deny that the presumptive evidence is strong, that in these premises William passed his youth, that in this vicinity he first learned to observe life, and that in and around these houses he spent the first nineteen years of his life.

"And isn't it true that you don't know the exact date of Shakespeare's birth either?" skeptics always ask. And what if it were the 22nd rather than the 23rd of April? Would it make any difference? Indeed, why not change it to May 3rd, New Style. George Washington wasn't born on February 22nd either!

It was in such a cavilling mood that R. B. Marriott wrote in *The Stage* in April the remarkable paragraph: The Birthplace, perhaps the most famous birthplace in the world, is ridiculous. There is a peaceful, enchanting garden, but the house is a fake and has absolutely no authentic atmosphere . . . the Birthplace is a flop." Almost simultaneously John Lawrence wrote in the *Tatler* an article entitled "Shrine or Sham?" in which he doubted the authenticity of the "relics" and deplored (perhaps envied) the 210,000 two shilling admissions that were going to be collected this year.

That London is envious of Stratford's native son and envious too of the third of a million who annually attend the plays there was the reply of the Stratford business men who were also attacked in these articles.

It is not for the editor of the *Stratford-upon-Avon Herald* to editorialize and say "Keep off or keep away," but to challenge the denigrator to show where he obtained shoddy service, under what circumstances, and then enforce an improvement.

About the Birthplace, I dare say that the addition of the word "reputed" would change matters little. Millions would still come to see where Shakespeare and his family lived. His spirit is there if not his primal squeak.

## Completed Dissertations

Edited by

Jack R. Brown, Marshall College

"King Lear": Poem or Play, Carolyn Schorr French, Stanford University, 1958, 327 pages.

King Lear, though "great" and "sublime," is also admittedly controversial. Nineteenth century critics from Lamb to Bradley were convinced that it is certain to fail in the theatre. Even now, in spite of the efforts of Granville-Barker and others, there is a widespread feeling that Lear is poem first and play second.

Dr. French finds three questions at the center of controversy: (1) is there a flaw in dramatic structure or characterization? (2) have the essential theatrical values of Lear been restored in modern performances? (3) can Lear stand as a great dramatic poem apart from its representation on the stage? To answer these questions she has divided the dissertation into two parts, the first an analysis of stage history, and the second a critical discussion of the tragedy.

Pointing out differences between Lear and authentic Elizabethan closet drama, Dr. French demonstrates that "Lear is incomplete as a literary form and that its poetry must be evaluated with consideration for its special function in performance." If audience reaction is the basis for such evaluation, it must be acknowledged that Lear has failed to satisfy a majority of post-Elizabethan audiences. Many errors of earlier actors and producers may be corrected in modern performances, but this in itself is not enough. An understanding of Lear depends greatly on one's awareness of the "intellectual orientation" of the Elizabethan audience, and for this reason Dr. French concludes that "the potentiality for a successful performance of Lear rests not only in the text as interpreted by the actors and director, but also in the audience." Yet the emotional experience of witnessing the play does itself contribute to understanding. "By sharing the moving experiences of Lear and Gloucester, the modern spectator may gain new insight into human affairs, and his understanding of his own experiences will thereby be enriched."

Dorothy E. Mason, *Music in Elizabethan England*, Washington, The Folger Shakespeare Library, 1958, pp. 38 with 20 plates, 75c.

The author has encompassed in a brief span a view of domestic, religious, popular, dramatic, and courtly music. In an age when every gentleman was supposed to be able to sing and play at sight, when no respectable home or barber shop was complete without its chest of viols, when many actors were also musicians, when Gibbons, Byrd, Morley, Wilbye and others were composing, music had an important place. This booklet with its text, suggestive bibliography, and illustrations is a handy guide.

# American Shakespeare Festival

## Stratford, Conn.

**FIFTH YEAR**

*Repertory Season June 5 thru Sept. 13*

(School Program — May 19 thru June 11)

Write for  
Prices,  
Schedule,  
Subscription  
rates.

### ROMEO AND JULIET

### THE MERRY WIVES OF WINDSOR

### ALL'S WELL THAT ENDS WELL

*and Limited Return Engagement*

### A MIDSUMMER NIGHT'S DREAM

#### THE ACADEMY

APPRENTICE PROGRAM: June 15th — Sept. 5th

TEACHERS and DIRECTORS: July 13th — August 1st

New York Office — 50 W. 45th St. MU 7-1272

## THE SHAKESPEARE NEWSLETTER

Published at Kent, Ohio

Editor and Publisher

LOUIS MARDER

Charles Stanley Felver, Asst. Editor

Department of English

KENT STATE UNIVERSITY

Kent, Ohio

Six issues annually - Feb., April, May, Sept.  
Nov., Dec. - Annual Subscription \$1.00

Entered as Second Class Matter at the  
Post Office, Kent, Ohio

Vol. IX: No. 3

May, 1959



## The Itinerant Scholar

At the New York meeting of the Modern Language Assn., December 29, 1958:  
An Examination of the Myth and Ritual Approach to Shakespeare

Herbert Weisinger  
Michigan State University

The paper began by tracing briefly the origin of the myth and ritual approach to literature and then described how this approach has been applied to Shakespeare. Those who subscribe to the method are almost unanimously agreed that the pattern of rebirth and reconciliation is fundamental to virtually the whole of Shakespeare's plays. However, the application of the approach to Shakespeare raises at least four major methodological problems. One, there appears to be no agreement among those who advocate this view as to the aesthetic and ethical effects of the myth and ritual pattern on the plays themselves. Two, there is no agreement as to what the myth and ritual pattern actually is nor as to the meaning of myth itself. Third, there is no satisfactory way of explaining how Shakespeare got at the pattern. Fourth, what is the critical validity of a method which in effect sets up a pattern derived from sources outside the texts and then judges their success or failure in terms of their approach to or distance from conformity to that pattern? Nevertheless, in spite of these problems and the faults attendant on any committed point of view, the myth and ritual approach to Shakespeare is passionate and alive and has something to say.

Richard III and Macbeth

Harold S. Wilson, University of Toronto

A comparison between Richard III and Macbeth may be used to isolate a criterion for Shakespearean tragedy, the more readily because the two plays have so much in common and yet reveal, in the essential difference of their final effect, a remarkably clear distinction between tragedy and melodrama. The materials of the two plays are closely similar: the story of a tyrant's fall; and both are exemplary of what has aptly been called the *de casibus* tradition with reference to their treatment of a moral issue. Richard III, however, presents us with a simple pattern of outward events; whereas it is the drama of inner conflict in Macbeth, almost wholly absent from the portrayal of Richard, that so profoundly moves us. In Macbeth's conflict we recognize ourselves, even though we should never dream of perpetrating his career of violence; he epitomizes the power of evil raised to heroic proportions and issuing, as tragic conflict, in the death of the human conscience. We share in the universality of his guilt as we do not in that of Richard. Richard's story shows us merely the outward consequences of evil, since we cannot recognize any kinship with the protagonist. Richard's crimes project the responsibility of society to reject tyranny; we reject the tyranny without ourselves becoming involved in the tyrant's guilt. This difference in our feeling for the hero—the absence of any sympathy for him in the one play, the poignant centrality of our sympathy in the other — is what marks Macbeth as a more serious play than Richard III. This is the principal criterion that warrants us in excluding Richard III from the category of Shakespearean tragedy, admirable though the play is as a theatrical entertainment. But it is not *spoudaios* in Aristotle's sense; it is melodrama rather than tragedy, though one of the best examples of melodrama, perhaps, that have ever been written.

Addition to SNL Staff

Margaret Lee Wiley received her B. A. at Texas State College for Women, her M. A. from the University of Texas, and her Ph. D. from the University of Virginia. Of many interests, Shakespeare is a favorite. She was one of the early subscribers to SNL in 1951. She has been a Professor at East Texas State College since 1941.

WEISINGER VS. WILSON

Willard Farnham

University of California, Berkeley

Reconciliation is possible here, which if it cannot be complete may be considerable.

Professor Weisinger, an ardent but amiably tolerant representative of what he stands for, holds that certain of Shakespeare's tragedies are more successful than others according to their showing of mythical pattern, and the pattern he observes in them, we notice, is reminiscent of what Frazer calls "the killing of the divine king." Othello he finds to be the most successful of all. Here the hero most truly dies for our cause. To re-experience myth in Shakespearean tragedy has its virtues for this century of Freud and Jung — though not for all of us — as one way to deepen tragic understanding.

Professor Wilson is not concerned to judge Shakespearean tragedy by any reminder it offers of the religious origins of drama, but he judges it often enough by its embodiment of the Christian tradition as it came to Shakespeare. This is a related matter, though remotely so. His homage to Macbeth is well paid on the basis of the compassion aroused by the Christian conscience given its hero. Elsewhere than in his present paper he has found Antony and Cleopatra and King Lear to be the "two greatest" of Shakespeare's tragedies because of their showing of "a supremely Christian value, the value of the new law of human love."

The concern Professor Weisinger has with the sacrificial nature of the killing of the divine king and the concern Professor Wilson has with the sacrificial nature of Christian charity draw them together in an important respect, no matter how far apart they sometimes are. Both make admirable provision for compassion in their tragic theory, but do so somewhat restrictively. Both seem to recoil in what may be called twentieth-century humane fashion from inclusion of the well known concept of the tragic flaw in their considerations. After all, we can pay Professor Weisinger a compliment by reminding our-

At the Columbia University Seminar in the Renaissance, January 6, 1959

Romeo and Juliet and the Literature of Romantic Love

Paul N. Siegel, Long Island University

As against the long established traditional interpretation of Romeo and Juliet as a drama of fate or of sheer misfortune in which the lovers are not at all responsible for the catastrophe they suffer, a number of scholars and critics have recently stated that the Christian Elizabethans would not have regarded the lovers as guiltless. There are more things in Romeo and Juliet, however, than are accounted for in either the orthodox interpretation or in these heretical interpretations. The Elizabethan adaptations of the Italian novellas, the works which constitute the most important literary background for the play, made use of the ideas of the religion of love persisting from the Middle Ages as well as of those of Christianity. What is in these adaptations a crudely mechanical mixture of a glorification of passionate love and a Christian moralistic condemnation of it is in Romeo and Juliet, itself a dramatization of a well-known story from one of the novellas, a subtle blend of these two ingredients. Shakespeare transformed the frivolously inconsistent attitudes toward passionate love of the other novella adaptations into a complexly unified attitude. In Romeo and Juliet the ideas of the religion of love and those of Christianity in part work together and in part pull in opposite directions, creating a tension which is relieved only with the transcendence of love at the very end.

selves that in what Frazer has written about the dying god there is an impressive lot of matter about the divine king's often being killed only when he is considered to have developed defectiveness. He thus may receive sympathy for suffering something greater and more meaningful than he merits even as he suffers what he merits, and in that way perhaps tragic compassion may be brought to its farthest reach not without, but by means of, the concept of the tragic flaw.

## Shakespeare Survey 12

EDITED BY ALLARDYCE NICOLL

The central theme of this year's *Survey* for playgoers and scholars is the Elizabethan theatre. The articles include: 'Was there a typical Elizabethan stage' by J. P. ROTHWELL, 'The Maddermarket theatre and the playing of Shakespeare' by NUGENT MONCK, 'Actors and scholars: a view of Shakespeare in the modern theatre' by RICHARD DAVID, and 'Shakespeare's friends: Hathaways and Barmans at Shottery' by C. J. Sisson. There are the usual reviews of Shakespeare productions and studies.

8 plates

\$4.75

CAMBRIDGE UNIVERSITY PRESS

32 East 57th Street, New York 22, N. Y.



## Digests of

## Periodical Reviews

Ed. by Sarah Henderson, Gallavdet College

Wadsworth, F. W. *The Poacher from Stratford: A Partial Account of the Controversy Over the Authorship of Shakespeare's Plays*. Berkeley and Los Angeles, University of California Press, 1958. \$4.50.

"Professor Wadsworth has ploughed bravely through the mass of literature directed against the supposed 'Poacher from Stratford', and what emerges is a brief history written with charm and urbanity. . . . the reader cannot help feeling . . . that it fails to answer the really basic questions . . . . The anti-Shakespearean industry . . . has left a deep imprint upon the culture of the last hundred and fifty years . . . . How can we account for this strange phenomenon? Professor Wadsworth makes little attempt to answer . . . . one cannot help wishing that the author had been less afraid to speculate about his copious data and to draw broader conclusions from it."

Irving Ribner, *Ren News* (Spring, '59) 39-41.

Evans, G. Blakemore. *Supplement to Henry IV, Part I: A New Variorum Edition of Shakespeare*. Shakespeare Quarterly, Shakespeare Association of America, Inc., 1956. \$4.50.

"Mr. Evans has based his Supplement on the material available between 1935 and 1955 . . . . Mr. Evans has . . . produced a work of first-class importance . . . . Scholars will be grateful for an edition like this which helps them to find expeditiously the information they so badly need . . . . Mr. Evans has collated the editions of Kittredge, Wilson, Alexander, and Sisson and checked these against Ridley, Neilson and Hill (1942), and Bald . . . Mr. Evans is able with complete success to defend Hemingway's text against the attacks made upon it by Clark and Tannenbaum. . . [Mr. Evans'] work is thorough and exact, a model of scholarly precision, a most valuable addition to Shakespearean scholarship."

Hereward T. Price, *J of Eng and Germ Philol* (Oct. '58) 806-7.

Potts, Abbie Findlay. *Shakespeare and 'The Faerie Queene'*. Ithaca, Cornell University Press, 1958. \$4.50.

" . . . a continuing and fruitful relationship between poet and dramatist, particularly in the period 1599 - 1604, 'and less distinctly thereafter', is what Professor Potts seeks to demonstrate. The evidence supporting this thesis is of two quite different kinds. Many illuminating cross references are discovered when the author is content to rely on archetypal or universal motifs . . . . Unfortunately the other kind of evidence . . . descends to a level of questionable particularity in the endless citation of verbal parallels between *The Faerie Queene* and Shakespeare's plays . . . . I feel . . . that the genuine merits of the book outweigh its faults."

Waldo F. McNeir, *Ren News* (Spring, '59) 41-3.

Harrison, G. B. *A Second Jacobean Journal, 1607 - 1610*. Ann Arbor, University of Michigan Press, 1958. \$5.50.

"G. B. Harrison . . . has, after eighteen years, added another volume to his justly popular and respected series . . . . A sound scholar who gives the source of every entry in the notes, he is also a writer who is able by condensation, paraphrases, and transitions, to give the effect of a unified whole . . . . A glance at the well-compiled index shows how important certain topics were to the gossips of the time . . . . All that was talked about was here, and I doubt not, is in much the same proportion as it was in the streets of James' London."

Vernon Hall, Jr., *Ren News* (Spring, '59) 35-6.

## CURRENT BIBLIOGRAPHY

*The Cambridge Bibliography of English Literature*, Vol. V, Supplement A.D. 600-1900, edited by George Watson, Cambridge University Press, 1957, \$13.50.

This 710 page Supplement to the 3000 double columned pages of the original CBEL deserves the same comment that greeted the original four volumes edited by F. W. Bateson in 1940: Not an inch of it can be spared. The eager scholar even wants more. The volume is the work of more than a hundred contributors who have continued the listing from the point where the previous volumes left off. As usual, Shakespeare has a lion's share of the entries. Thirty-six double-columned pages survey a wealth of material published since the original sixty-nine pages were completed. The drama section covers seventy pages. The English scholar who is without this compendium of approximately 33,000 titles is without a very necessary adjunct to literary scholarship.

Richard Hindry Barker, *Thomas Middleton*, New York, Columbia University Press, 1958, pp. ix-216, \$5.00.

Dr. Barker's is the first complete study of Thomas Middleton. What is known of his life is given in the opening chapter, and succeeding chapters are devoted to his first works, early comedies, *The Revenger's Tragedy* (assigned by Barker to Middleton), later comedies, tragicomedies, later tragedies, and *A Game at Chess* and conclusions. The appendix discusses works, lost works and attributed works. An index is included.

Shakespeareans will be interested to know that Dr. Barker devotes a good bit of space to Shakespeare. Middleton's indebtedness to Shakespeare in the *Ghost of Lucrece* is indicated, the experimental nature of his tragedies is likened to *S*, and a number of other comparisons and contrasts between his work and Shakespeare's are discussed. His contribution to *Macbeth* is treated in detail in the Appendix.

Lily B. Campbell, *Shakespeare's "Histories" Mirrors of Elizabethan Policy*, San Marino, Calif., The Huntington Library, 1958, pp. ix-346, \$7.50.

First published in 1947, continual demand for Professor Campbell's book has prompted this second printing. It is as refreshing now as it was then to read that history will be better understood "when we stop talking about it in terms of the ancient classical dramatic genres and consider it in relation to general principles of historical writing exemplified alike in dramatic and non-dramatic literature." Part I covers History, Historiography, and Politics, Part II discusses Shakespeare's Political Use of History. An Index is provided.

*The Year's Work in English Studies*, vol. xxxvi, 1955, ed. by Beatrice White, London Oxford University Press, (publ. for The English Association), 1957, pp. 254.

*The Year's Work in English Studies*, vol. xxxvii, 1956, ed. by Beatrice White, London Oxford University Press, (publ. for The English Association), 1958, pp. 257.

Both of these clearly printed volumes continue the useful bibliographical task of briefly summarizing almost everything of scholarly significance appearing in their years with the exception of doctoral dissertations. A chapter on "Bibliographica," formerly included, has now been dropped, and its contents scattered through the other chapters. Readers who miss it are advised to consult bibliographical periodicals.

The attempt to discuss works in the order of their importance is carried out surprisingly well, and the writing is on a generally high level. The three useful indices of authors, authors treated and subjects make information easy to find, and Shakespeareans will note that William is still receiving much more attention than any other literary figure.



# STRATFORD FESTIVAL Canada

JUNE 29 - SEPTEMBER 19

William Shakespeare's  
**AS YOU LIKE IT**  
**OTHELLO**

**ORPHEUS IN THE UNDERWORLD**

Concerts • Folk Music • Chamber Music  
Shakespeare and Music • The Heart is Highland  
Revue • Film Festival • Exhibits

For complete brochure write to  
Festival Publicity Office, Stratford, Ontario.



**"THE NEW WAY WITH SHAKESPEARE'S TEXTS:  
AN INTRODUCTION FOR LAY READERS"**

J. Dover Wilson

In 1954 J. Dover Wilson began a series of articles for *Shakespeare Survey* which have not yet been completed. To give a clearer picture of the work of this famous editor, SNL has asked George Walton Williams of Duke University to abstract those in print up to the present.

**I. The Foundations. SS, VII (1954), 48-56.**

After explaining in simple language the technicalities of printing and bibliography, J. Dover Wilson narrates the history of bibliographical research into the problems of Shakespearean texts. He describes the work of A. W. Pollard, R. B. McKerrow, and W. W. Greg, citing major publications — particularly the series of plays issued by the Malone Society — and the erection of "a rigid standard of exact scholarship." The need for this exactness was demonstrated dramatically by the discovery that some of the early editions of six of Shakespeare's plays were forgeries, having been published many years after the dates on their title pages. The proof that exposed the forgery was entirely bibliographical, and the exposure established the importance of bibliographical research and opened the way for the demonstration of authoritative transmission of texts. Comprehension of this transmission precluded the indiscriminate choice of readings that marked the "old way" with Shakespeare's texts, for now editors could with certainty identify the printed text that was closest to Shakespeare's manuscript.

The discovery also encouraged scholars to abandon their earlier pessimism that Shakespeare's texts were hopelessly corrupt for an optimism that bibliography could answer all the puzzling questions. Another step in the same direction was Pollard's division of early quartos into "good" and "bad" texts (authorized and corrupt), thus explaining the remarks of Heminges and Condell in the 1623 Folio and clearing the scholarly air of much confusion.

**II. Recent Work on the Text of *Romeo and Juliet*. SS, VIII (1955), 81-99.**

This article illustrates the application of the new methods to a difficult problem.

The main editorial problem in *Romeo and Juliet* is twofold: defining the character of the first edition of the play (Q1, 1597) and of the second edition (Q2, 1599) and determining the relation between them. H. R. Hoppe has demonstrated that Q1 is a "bad" quarto (a pirated version sold probably illegally to the printer) and a corrupt text. Q2 is a "good" quarto "in some way dependent upon Shakespeare's original manuscript. But it is also . . . dependent upon Q1." A passage in Q2 of some 90 lines (I. ii. 58—iii. 36) is reprinted directly from Q1, and other passages in Q2 also show direct influence from Q1 (II. ii. 159-64; II. iv. 37-47; III. v. 1-35; V. i. 6-24; V. ii. 1-13; V. iii. 18-20 *passim*). Wilson and his co-editor, G. I. Duthie, hold that "it is possible to trace links with Q2 in thirty-one out of the seventy-five printed pages of Q1 . . . Is there any reason in the nature of things, or in the character of the Q2 text, why the complete copy should not have been provided in this way, if we allow for an increasing use of inserted slips as the collator proceeded with his task?" The editors examine four passages of confusion or duplication in Q2. They conclude that only the theory that a heavily and carelessly annotated copy of Q1 was the printer's copy for Q2 can explain these muddles. Corruption in Q2 can be, then, the fault of the author, actor, collator, or compositor.

**III. In Sight of Shakespeare's Manuscripts. SS, IX (1956), 69-80.**

Conscious that they now knew the descent of a text, editors began to consider more closely the nature of the manuscript behind the earliest printed edition. Sir Edmund Maunde Thompson was the first to analyze Elizabethan handwriting for the light it could shed on the text. He discovered that Shakespeare wrote the "English" or "Secretary" hand and pointed out that misreadings and misprints in the early editions should be studied with this particular calligraphy in mind. When he examined the manuscript play, *Sir Thomas More*, he became convinced that three pages had been written by Shakespeare. He published his findings in *Shakespeare's Handwriting* (1916).

Support was organized by Pollard in the form of a collaboration with Greg, Maunde Thompson, Dover Wilson, and R. W. Chambers, published as *Shakespeare's Hand in the Play of Sir Thomas More* (1923). The handwriting was again analyzed. Dover Wilson supplied confirmatory evidence from abnormal spellings and misprints in the earliest Shakespearian texts. All the abnormal spellings were paralleled in the Three Pages, and most of the misprints could be readily understood from the calligraphy of the Three Pages. R. W. Chambers argued that the Three Pages exemplified thoroughly "Shakespeare's concept of political order" in "parallels of expression and imagery" and in "consistency of attitude and thought."

The case rests on "the convergence of a number of independent lines of argument—paleographical, orthographic, linguistic, stylistic, psychological."

**IV. Towards the High Road. SS, XI (1958), 78-88.**

With new bibliographical evidence and with the encouragement of the hypothesis based on *Sir Thomas More*, scholars began to inquire more closely into the nature of the manuscript underlying the most authoritative early edition. Pollard suggested that the author's original manuscript — after being copied for the prompter's book (in which details of cast, direction, and production were added) and for the actors' parts — was kept in the theater files. When and if the play was to be printed, this manuscript was very probably the one that was sent to the printer as being then the copy of the play least useful to the acting company. Greg clarified and supported this thesis in an article in which he identified a professional scribe (Ralph Crane who had copied some of Shakespeare's plays) and the King's Men's prompter (Edward Knight who may have been the "editor" of the 1623 Folio). He discovered also a reference to the retention of the author's original manuscript (his "foul papers") in very nearly the manner Pollard had suggested. Finally McKerrow in two articles again corroborated Pollard's thesis. He observed that "Elizabethan printers reproduced with reasonable accuracy the manuscripts before them" and concluded that an edition poorly printed was from a manuscript poorly written, i.e., the author's foul papers. He further suggested that variations in the speech prefixes for some characters pointed to the indecision of the author.

Don't have SNL's Red Circle  
on YOUR mind.  
Bills are not sent. If your date is encircled in RED, renewal would be appreciated.

NEW OXFORD BOOKS  
ON SHAKESPEARE

## THE QUESTION OF HAMLET

By HARRY LEVIN

" . . . a great deal of good sense about Hamlet . . . Taking as a point of departure three features of Elizabethan rhetoric — interrogation, doubt, and irony — Levin examines the various threads of thought, action, style, characterization, and symbolism which pull the play tautly together. With unusual clarity, Levin fills out these bare bones with a wealth of critical insights which are calculated to send the reader back to Hamlet with new enthusiasm." — GORDON GOULD, *Chicago Tribune*. \$3.75

## SHAKESPEARE AND THE ARTIST

Artist, Illustrator  
and Designer as  
Interpreters of the Text

By W. MOELWYN MERCHANT

This unusual piece of literary criticism, cast in visual terms, records more than three hundred years of change in the interpretation of Shakespeare as seen in theatre settings, book illustrations and painting. Simultaneously its numerous halftones, line figures, and text give a miniature history of these visual arts as applied to a unified continuously popular subject matter ideally suited for comparisons. In illustrations and text the author brings into focus the main contributions to the largely neglected visual history of Shakespeare. 88 plates, 56 text figures. \$16.80

At all bookstores

OXFORD UNIVERSITY PRESS



**Shakespeare Survey, XI (1958), Continued.**

"The Structure of the Last Plays," Clifford Leech, S. S., XI, 1958, 19-30.

The experience of time makes us aware of both cycle and crisis. In the former case we are aware of the flux of life, that today repeats yesterday and foreshadows tomorrow. But we are also aware of crisis, that life seems to have moments which are decisive, points of no return. In Shakespeare's final plays—*Pericles*, *Cymbeline*, *WT*, *Tempest*, *Henry VIII*—the first and last approximate the purely cyclic representation of time, while the others attempt to reconcile the notions of cycle and crisis. The major plays of any time normally focus on the question of crisis, the decisive event in the lives of the characters; but concomitant with this kind of drama exists another sort, a drama where the emphasis is on the possibility of a repetition of the events. While the classical five-act structure which the Elizabethans derived from Terence is the logical principle for organizing "crisis" plays, it was also used, less organically, for plays which emphasized the cyclical aspect of life. According to the rationale of the five-act structure Act I presented a situation, a ranging of forces against each other; Act II showed those forces becoming active; Act III brought them into a conflict ending in an impasse; Act IV initiated a new movement to resolve the impasse, and this movement came to its conclusion in Act V. But though *Pericles* can be, and *Henry VIII* was, divided into five acts, those plays are cyclic, and the pattern does not apply to them as organically as it does to "crisis" plays like *Cymbeline*, *WT*, *Tempest*, though, for all the "finality" of the denouement in these plays, they, too, adumbrate the notion of cycle even while their emphasis is on crisis. Of all the plays, only the *WT* "successfully combines the sense of flux, of cycle . . . with the sense that some actions are uniquely determining, are matters of crisis."

"Shakespeare's Hand in The Two Noble Kinsmen," Kenneth Muir, S. S., XI, 1958, 50-59.

Every modern critic of TNK would probably agree that two authors are discernible in the play, and that one of them is Fletcher. The possibility that Shakespeare was the other is less certain. Using metrical and vocabulary tests, verbal parallels, echoes, imagery-counts, critics have attempted to demonstrate Shakespeare's partial authorship of TNK. The author reviews their studies, and adds some findings of his own drawn from an examination of "imageclusters" in the play. He concludes that Shakespeare probably wrote I ii, and iv.; III, i.; and V. iv., in addition to the scenes usually attributed to him. He concludes that TNK "has as much right to be included in editions of Shakespeare as . . . *More* or the *PP*, and perhaps as much as *Titus* . . . I H VI and *Pericles*."

"Music and Its Function in the Romances of Shakespeare," J. M. Nosworthy, S. S., XI, 1958, 60-69.

For Elizabethans music was the symbol of the harmony in the great chain of being—the harmony of universal nature. Thus music had a didactic and moral role in the education of the day, a role that is reflected to an increasing degree in Shakespeare's plays. He makes sparing use of it in the early comedies, and uses it to symbolize disorder in some of the tragedies; but musically the richest of Shakespeare's plays are the romances, filled as they are with songs, dances, theophanies, and instrumental music. With *Cymbeline* Shakespeare seems entering on his "aesthetic period," a period which reaches its highest fulfillment in *WT* and *The Tempest*, where music is organic with the plays, and the fusion of the art forms is complete. "These plays are basically a mirror of Creation in human terms, with love shaping a new world out of chaos to the sound of music and the motions of the dance . . ."

"The Magic of Prospero," C. J. Sisson, S. S., XI, 1958, 70-77.

Magic plays a part in Shakespeare's plays from the earliest through *MSND*, *Macbeth*, *WT*, *Cymbeline*, and *The Tempest*. Yet in an age which politically and ecclesiastically condemned magic, its invocation in the drama was somewhat hazardous. Shakespeare solved this delicate problem—since he wanted the spectacle of magic on his stage for its dramatic value—by confining black magic to his villains (or censuring its practitioners), and by making the sorcery of his heroes the innocent white magic of airy spirits, Providential agents of powers for good. Such is the magic of Prospero in a play in which occult powers are pervasive. For in Prospero we see "the learned and philosophical rule, working justice, righting wrongs, defeating rebellion, in his own right as the Vicar of God in his own country . . ."

"A Portrait of a Moor," Bernard Harris, S. S., XI, 1958, 89-97.

The recent acquisition by the Shakespeare Institute of a formal portrait of the Moorish ambassador to Queen Elizabeth in 1600 raises two points of interest for students of Shakespeare. It may explain what Shakespeare intended in *MV* with the stage-direction, "Enter Morochus, a tawny Moor all in white"; and, even more importantly, what his audience expected and probably saw, as a Moor of rank in a seventeenth century production of *Othello*. The Moorish ambassador, whose arrival a year or so before the probable composition of *Othello*, caused much popular comment, and may have influenced Shakespeare's conception of the hero he originally derived from Cinthio's *Il Moro*. The author gives a full account of the six months visit of the Moorish ambassador and the popular reaction to his stay in England.

"The Funeral Obsequies of Sir All-in-New-Fashions," F. P. Wilson, S. S., XI, 1958, 98-99.

Students of Shakespeare and the Elizabethan dramatists, of the pamphleteers and character-writers, are familiar with the satirical sallies of seventeenth century authors against foppishness and over-concern with dress. But satirical engravings from the same period on this subject are rare, thus the importance of this print in the Bodleian, Douce Prints, Portfolio 138, No. 9.

"History and Histrionics in *Cymbeline*," J. P. Brockbank, S. S., XI, 1958, 42-49.

Though *Cymbeline* may be regarded, in a Polonian sense, as a "historical-romantic" play, perhaps too much critical emphasis has been placed on the "romantic" aspect. We know the play's sources, and though it may also be other things, it is a historical, a chronicle play. Much of its "romance" derives from its "historical" sources, themselves romantic. The "romantic" history of the play is matched by the histrionics of its theatrical technique. The mode of the play is "self-confessedly artificial. The postulates are openly declared."

Traversi, Derek A. *Shakespeare: From Richard II to Henry V*. Stanford, Cal., Stanford University Press, 1957. \$4.75.

"Mr. Traversi's reading of these four plays is always complicated and subtle. . . an interpretation which holds action, character, language, and idea in equipoise. The method is comparative and analytic, repeatedly alerting us in our reading of critical passages to what is being expressed elsewhere. . . we can sometimes detect in his reading a strain of special pleading and a predominant moralistic emphasis. . . But his conception of the multiple roles played by Falstaff, and

**The Itinerant Scholar**

At the Rice Institute, South Central Renaissance Conference, March 13-14,

Textual degeneration of Elizabethan plays in manuscript.

Hardin Craig, University of Missouri

As a part of a study of the effects of stage presentation on Elizabethan plays, an attempt was made to examine Elizabethan plays in manuscript. The situation made the task by no means easy, but by means of facsimiles and rotographs, microfilms, facsimile prints (such as those of the Malone Society), and a few textual editions (reliable collations are extremely scarce), it was possible to form an idea of the status of 48 manuscript plays. Thirty of these were of little probative value, because there existed no other early versions with which those in manuscript could be compared. Conjecture on such a basis was ruled out. For the remaining eighteen plays there were parallel versions, and, so far as could be seen, in every instance where one version showed evidence of use on the stage, it also showed a greater or less degree of alteration. The criteria applied were prompter's markings, theatrical additions and omissions, the intrusion of actors' names for the names of characters, changes in textual readings, and of course the results of censorship.

One group of considerable interest was made up of plays by Beaumont and Fletcher. No less than nine of these manuscripts have been preserved. *Barnavelt* was first published by Bullen in 1884, and *The Faithful Friends* by Heber in 1812. Neither of these appears in the folios of 1647 or in that of 1679. *Bonduca* (B. M. Add. MS. 18651) was copied, so it is stated, from foul papers and is a special and interesting case, but there is no contemporary manuscript with which the folio text of 1647 can be compared. The other six manuscripts plays vary from one another but can be used to determine the effects of staging. *The Honest Man's Fortune* is a case in point.

It may be said that a considerable number of manuscript plays were made, usually by scribes, apparently for presentation to private persons. Such versions would have had a good chance to survive. The greatest number are merely playbooks marked by the prompter and usually the censor and in varying degrees subjected to stage wear.

**Exporting Shakespeare's Riches**

" . . literature is far and away the most precious thing that we have to export, and the greatest thing in our literature is Shakespeare.

The content of a Shakespeare play is so rich that a foreigner will get much more out of a performance of, say, *Julius Caesar*, of which he only understands a third, than out of a performance of a modern play - even a very good modern play - of which he may understand three - quarters . . . One thing above all, however, my experience has taught me: the essence of Shakespeare can be communicated without any stage accessories, and certainly without any elaborate stage production. His word, when you speak it properly, has the same magic in Morocco that it has in Mayfair; perhaps it has more, because many people are hearing it for the first time."

Robert Speaight after returning from a lecture tour in Spain, Tunisia and Morocco, as reported in *The Listener*, February 19, 1959, p. 322.

his fresh demonstration of the unity of characterization and theme throughout these plays, are very important additions to a critical literature which is growing at an exhilarating, and appalling rate."

R. J. Dorius, *Ren News* (Spring, '59) 44-5.



## Studies in Bibliography

**Studies in Bibliography**, Edited by Fredson Bowers, Volume 11, Bibliographical Society of the University of Virginia, Charlottesville, 1958, pp. 297, \$6.00.

This annual volume covers all fields of bibliography but only its Shakespearean items are here abstracted. There is a 22 page Bibliography of "Bibliographical Scholarship for 1956" at the end of the volume.

Richard D. Altick, "From Aldine to Everyman: Cheap Reprint Series of the English Classics 1830-1906," SB, XI (1958), 3-24.

In discussing the various mass reprints of the English classics in 19th-century England, Dr. Altick notes that in 1864 "John Dicks brought out [Shakespeare's] plays at two for a penny and sold about 150,000 copies . . . Then [to meet competition] Dicks cut the price of his own edition to [one shilling] . . . and sold 700,000 copies in the next few years." "For some years after first publication in 1894-96, the Temple Shakespeare, a forty-volume series, sold 250,000 volumes annually (and the total between 1894 and 1934 was five million)."

George Walton Williams, "Setting by Formes in Quarto Printing," SB, XI (1958), 39-53.

The thesis is advanced on the basis of shortages of type that the pages of hand-set quartos were often composed by formes rather than seriatim. Type shortage reveals in *The First Part of the Contention* (1954) setting by formes in sheets B and C and seriatim setting elsewhere; in *The Menechmi* setting by formes throughout; in *Romeo and Juliet* (1597), sheets E through K, simultaneous setting by formes by two compositors.

R. A. Foakes, "On the First Folio Text of Henry VIII," SB, XI (1958), 55-60.

These remarks on the Folio text of *Henry VIII* "support the conclusion of W. W. Greg that the text derived from a 'carefully edited' fair copy, and they suggest further that it was in a single hand." New spellings and prefix forms confirm the traditional division of work between Compositors A and B. Variant speech-prefix forms for Cardinal Wolsey are the result of neither dual authorship nor dual composition and suggest foul papers as the basis for the fair copy given to the printer.

Frederick O. Waller, "Printer's Copy for The Two Noble Kinsmen," SB, XI (1958), 61-84.

Dr. Waller presents the thesis that the printer's copy for *TNK* (Q, 1634), generally thought to be a prompt-book, was probably a transcript of authorial foul papers. He bases this thesis on the fact that the quarto "exemplifies . . . the stigmata of foul papers listed by Greg" [unresolved confusions, inconsistent designation of characters, indefinite stage-directions, explanatory glosses], and on the fact that the incidence of the characteristic Fletcherian *ye* is much lower than usual in Fletcher's plays. Hence the conclusion is drawn that the quarto copy is a scribal transcript of the foul papers (of Fletcher's share at least). The two authors wrote according to a prearranged 'plot' and plan but in no very close collaboration. Then Fletcher touched up a few points in the other dramatist's (Shakespeare's?) share and fitted it to his own share (which he had had fair-copied) before presenting the joint effort to the company in 1613. The promoter Edward Knight, preparing for a revival in 1625, added the prompter's notes to the manuscript. It was this patchwork that was sent to the printer.

D. F. McKenzie, "Compositor B's Role in The Merchant of Venice Q2 (1619)," SB, XII (1959), 75-90.

"We can be reasonably certain that Q2 *Merchant of Venice* (1619) was set from Q1 (1600) by Jaggard's compositor B." "The

## PROSPERO'S CRUCIAL ANGER

John A. Hart finds in Prospero's outburst of anger during the masque for Miranda and Ferdinand (*Tempest* IV, 1) "a crux the understanding of which helps considerably with the understanding of the whole play." Caliban's rebellion is comparable to that of Sebastian and Antonio against Alonso, and to Antonio's against Prospero. The masque itself is "a kind of lapse from his kingship over the island" just as was "his absorption in his studies" in Milan. Prospero's anger, Hart feels, is comparable to the madness of Alonso, both conditions being motivated by the loss of a son: "(for Caliban is like a son . . . to Prospero)." Prospero's perception of the similarity between his situation and Alonso's "makes him aware of his central humanity," but it does not resolve his dilemma: for his objectives—revenge on Alonso and blessing on Miranda and Ferdinand—are "incompatible." Caliban, however, "does more to humiliate Prospero, to make him realize his humanity," than anyone. Prospero is "driven on every side to humanity," and not until he renounces kingship and kingdom, not until he acts humbly, does he become greater than the others. *The Tempest*, therefore, "may be regarded as the regeneration of Prospero."

(*Shakespeare: Lectures on Five Plays*, Carnegie Series in English-No. 4 (Pittsburgh, 1958), 71-83.)

## An Index to 88 Volumes

A very useful index to commentary on Shakespeare's characters has been compiled by Antoinette Ciolli of the Brooklyn College Library. To answer the eternal questions of students asking for critical material on the characters in the plays of Shakespeare, Miss Ciolli selected 88 volumes from the library shelves and indexed what the authors had to say about 226 characters. She also collected some references under children, clown, fool, ghost, and Jew. Under each character the author's name is listed with specific pages. At the end of the 25 pages of mimeographed sheets there is a complete listing of the titles and the library call numbers.

To wish that she had included 500 volumes is natural, but the index is a start in the proper direction. One of the unfulfilled projects in SNL's files is a plan to print representative bibliographies on specialized subjects such as Shakespeare in Science, Music, Supernatural, Ghosts, Art, Portraits, Theatre History, Staging, etc. Readers who have such on hand or are interested in compiling some are invited to correspond with the editor.

Copies of the Shakespeare Character Commentary are available free while the supply lasts. Write Mrs. Rose Z. Sellers, Associate Librarian, Brooklyn College Library, Brooklyn 10, N. Y.

total number of variants introduced into Q2 is something like 3200; . . . it is neither difficult nor unreasonable to attribute all [these] revisions in the text itself to compositor B." "Substantive changes in stage directions and speech prefix forms were not made by compositor B, since they appear to have all the characteristics of planned . . . editing." If most of the changes . . . are B's then it is indeed a matter for grave concern that a compositor who was responsible [also] for setting so much of the First Folio should have some significant error every 23 lines." "The evidence from Q2 *Merchant* suggests . . . that [B] was not only subject to numerous lapses even when trying to follow copy but that he might also correct it on no one's authority but his own."

## Review of Periodicals

### THE DRAWING - UP OF ANTONY

Bernard Jenkin has suggested that in Folio A&C (IV, xv, 7-48) there are two versions of the scene combined into one. And J. Dover Wilson and Sir Walter Greg have set forth theories, based upon two verbal repetitions, of how this combination occurred. Lines 11-12 and 11. 30-31 are not exact repetitions but in both Cleopatra begs her women to help her "draw [Antony] up." In 1. 18 and 1. 41 Antony says, "I am dying Egypt, dying." Therefore Wilson and Greg think that 11. 13-31 were a first attempt at writing the scene which Shakespeare later discarded for the lines that follow, and that they were inadvertently included in Folio. As 11. 13-31 are not inconsistent with Cleopatra's "infinite variety," and as it is not unnatural that she should be led to such statements, David Galaway of the University of New Brunswick feels that the repetitions do not indicate a rewriting of the scene but are deliberate. After first suggesting that they draw him up, Cleopatra is led into thoughts of the dangers of the present, at last recollecting the present, situation and repeating her original suggestion. Antony repeats himself to remind her that time is limited and that she must be quiet and allow him to speak before it is too late. The mere presence of repetitious lines certainly would not justify excluding 11. 13-31 from the scene. ["I am Dying, Egypt, Dying": Folio Repetitions and the Editors," N&Q, n.s. V:8 (Aug. '58), 330-335.]

### DRAMA OF HUMAN REGENERATION

Noting that in *King Lear* Shakespeare's emphasis is "upon the process of human regeneration," Irving Ribner of Tulane University suggests that "in its total effect" the tragedy is an affirmation of justice in the world, "of a harmonious system ruled by a god who in his ultimate purposes is benevolent." Thus, "all the elements of *King Lear*—character, action, symbol, and the poetry in which they are embodied—are shaped by the theme of regeneration which dominates the whole."

Lear must be seen as morally reprehensible during the first two acts, not at all a "man More sinn'd against then sinning," for he had himself unleashed the forces of evil which cause his suffering. In the heath scenes, during which his madness quickens his power of moral perception, Lear moves toward self knowledge and so to regeneration.

"Gloucester must suffer for his violation of order"—he has denied the laws of society—"and through his suffering he must undergo a similar purgation, learn his own nature as a man, come to a state of Christian stoicism and die finally on a note of supreme joy. His blinding offers the same pathway to regeneration as Lear's torment on the heath."

Edgar as Poor Tom "serves as a symbol of man reduced to the level of the beast." When he leads his father, Edgar becomes a symbol of "human devotion and love," and later, in combatting Edmund, a symbol "of divine justice which will triumph over evil and reassert the harmony of God's natural order." Similarly, Cordelia provides more of a symbol of human love and self sacrifice, than a consistent, psychological characterization. And the Fool serves both as a reminder of the folly of Lear's initial behavior and as a link between good and evil, his reason prompting him to desert Lear, his love persuading him to remain loyal.

"We may thus see that in *King Lear* character and action are shaped by a controlling design, which is in itself an intellectual statement." ["The Gods are Just: a Reading of *King Lear*," *Tulane Drama Review*, II:3 (May, 1958), 34-54].



## REVIEW OF PERIODICALS

### SHAKESPEARE COLLECTIONS

George Freedley's critically annotated bibliography of "The 26 Principal Theatre Collections in American Libraries and Museums" is of special value to Shakespearean scholars not for its listing of such well-known collections of Shakespeareana as the Folger's, the Huntington Library's, etc., but for such useful and suggestive comments as he makes on the scattered collections of the Library of Congress which provide guidance to a vast and unusually complex collection, for additional helpful information listed in a separate bibliography of works describing each library, and for the inclusive nature of his listings which reminds the reader of the Tannenbaum Shakespeare collection at the University of North Carolina Library, Chapel Hill; of the "impressive microfilm file of promptbooks and typescripts" from the New York Public Library, Yale, Harvard, even the Victoria and Albert Museum to be found in the University Libraries at Ohio State; and of the autographed Ben Jonson texts and Restoration drama as well as Shakespeare folios and quartos at the University of Texas Lamar Library, Austin.

The data for this report, Mr. Freedley explains, was collected by a committee of the American Educational Theatre Association, and the full report is to be published in the revised and enlarged edition of his and Miss Rosamond Gilder's *Theatre Collections in Libraries and Museums*, appearing in French and in English, edited by Andre Veinstein, Rosamund Gilder, Paul Myers, and Mr. Freedley, and editorially assisted by George Miller who also does the translation. The work includes cinema and circus, emphasizing special libraries and museums devoted to this area of theatre, and radio and television which are included with general theatre and drama collections. [Bulletin of the New York Public Library, LXII: 7 (July 1958), 319-329.]

### SHAKESPEARE'S SMALL LATIN

Sir John Sheppard, expressing "some thoughts on Shakespeare's education and the use his genius made of it," reasons much from plausibility and writes convincingly about the echoes of the classics in the plays. "Shakespeare knew and loved his Classics. Hamlet himself, fresh from the Wittenberg of Shakespeare's fancy—very much like Oxford—proves it once again. He can quote Juvenal, can hold us all entranced by meditation on a school theme (from the Tusculans), 'To be or not to be'; and just because he vividly remembers Virgil, he will ask the players for a speech 'he chiefly loved from Aeneas' tale to Dido.' . . . (H)e knew that Virgil's hero, even in the story of himself as Virgil makes him tell it, is the tale of how, throughout that dreadful night, he had been shirking the plain duty laid on him by Hector's ghost . . ." Questions of scholarship remain to be investigated. How and when, for instance, did Shakespeare become acquainted with Persius, the most difficult of the Latin satirists? Not until Plutarch had inspired him did he write the tragedies which earned him Jonson's tribute, "just and generous, though misunderstood." [Shakespeare's Small Latin" (A Public Lecture delivered at the Rice Institute on December 17, 1956), *The Rice Institute Pamphlet*, XLIV: 3 (Oct. 1957), 70-86.]

### Addition to SNL Staff

George W. Williams, a specialist in Bibliography, obtained his B. A. at Yale and his M. A. and Ph. D. at the University of Virginia. His Dissertation on *The Good Quarto of R and J* was abstracted in the Dec. SNL. He is currently an Asst. Professor at Duke University.

Ned B. Allen, University of Delaware; Barbara Alden; Nancy Lee Riffe, U. of Ky.; Gordon W. O'Brien, Youngstown Univ.; Peter J. Seng, Northwestern Univ.; John Shaw, Hiram; Joseph H. Summerell, University of Rochester; Margaret Lee Wiley, East Texas S.T.C.; Gordon Ross Smith, Penna State U., Bibliographer.

### COLOR CONTRASTS IN M FOR M

Measure for Measure, Robert C. Slack notes, "poses several sets of balanced opposites," punishment vs. mercy, debauchery vs. puritanism, and vice vs. saintliness, "which make the play meaningful." By analogy with the printer's technique of color reproduction, Slack describes the three "worlds" of the play as the "dark red hue of tragedy," the yellow of corruption, and, "if you will," the blue of heaven. The first, that of Angelo-Isabella-Claudio, dominates the first half; the second is the "under-world" of Vienna, of "Pompey of the valiant heart," and of Lucio, "probably the most acute intelligence in the play"; the third, that of Duke Vincentio, "the dispenser of heavenly (as contrasted with earthly) justice." Is not the Duke, Slack asks, "in many ways a reminder . . . of the Lord of Creation, who also moves in a mysterious way His wonders to perform?" The four-color picture, "immensely more satisfying," appears only in a performance.

(Shakespeare: *Lectures on Five Plays*, Carnegie Series in English-No. 4 (Pittsburgh, 1958), 19-35.)

## THE COMPLETE WORKS OF SHAKESPEARE

By Hardin Craig

This text includes all the plays, sonnets, and poems of Shakespeare and offers a complete coverage of his life and times.

Illustrated, 1375 pages, \$8.50 list

SCOTT,  
FORESMAN AND COMPANY

Chicago Atlanta Dallas Palo Alto  
Fair Lawn, N. J.

### MALVOLIO'S NOSE

G. B. Harrison and Kittredge felt that the meaning of "whipstock" (TN. II, iii, 27-28) was hopelessly obscure and also unimportant. But J. B. Purcell of Duquesne University thinks that since Feste's next two comments are statements of fact, "Malvolio's nose is no whipstock" is also a positive statement. He feels that the sixteenth century proverb, "His nose will abide no jests," as it is appropriate of Malvolio, may hold the clue to Feste's meaning. ["Twelfth Night, II, iii, 27-28," N&Q, n.s. V:9 (Sept. '58), 375-376.]

### COMEDY IN OTHELLO

The comic elements in Othello, especially such characters as gulls and cowards at whom "the Elizabethan audience laughed," were added by Shakespeare to the tragic elements in Giraldi Cinthio's *Hecatommithi*, says Miss Carolyn Herbert of Duke University. Roderigo, Cassio, even Brabantio, "the tricked and indignant comic father," were stock characters "in comedies from Plautus to Chapman," as were also Bianca, the strumpet, and the Clown. Even the serious characters Shakespeare cast at times in a comic mold different from Cinthio's handling, as when Emilia and Iago represent "the scolding wife and the fearful husband," and Iago's "old fond paradoxes" and satire are used for comedy with no "bearing on the main story." Iago particularly shows Shakespeare-changes in being linked "with the knaves in comedies" and with the "husband tricked into believing he is a cuckold" even as Othello is treated, the double situation producing an "ironic tone" and "the knavish coolness" of Iago contrasting with "Othello's intemperate behavior" to heighten Othello's foolishness.

But Othello's foolishness is made incongruous beside "the comments praising Othello before he becomes the jealous husband," and this incongruity is only resolved by Othello's discovery of his folly and his return to "the valiant man, confessing his own folly." This reversal involves Iago also, who now becomes "the fool . . . tricked by his own trickery."

The inclusion of these comic elements makes Shakespeare's play more forceful than Cinthio's, it emphasizes "Othello's change from nobility to contemptible behavior as the suspicious husband," and gives the tragedy "life-like variety." Othello is more memorable and more individual than Cinthio's Moor because "he is like all men, both comic and tragic." ["Comic Elements in Othello," *Renaissance Papers*, 1957, pp. [32]-38.]

### CLEOPATRA'S DEATH

Like Juliet's, Cleopatra's death is foreshadowed earlier in the play. Paul N. Siegel of Long Island University points out the early reference to her death in the prophecy that Charmian will outlive her mistress (I. 2. 31). Enobarbus, though punning, speaks of Cleopatra's "celerity in dying" (I. ii. 145-459). After Actium she is so despondent that "death will seize her" if Antony gives her no comfort (III, xi, 46-48). The false news of her death (IV, xiii, 7-10) of course looks forward to, and in a way causes, her real death. She faints when Antony dies and for a moment is thought dead (IV, xv, 60-62). The words in her death scene (V, ii) are reminiscent of her having said earlier that in dreaming of Antony, "Now I feed myself With most delicious poison" (I, v, 26-27). Her death and the manner of it are indeed foreshadowed throughout the play. ["Foreshadowings of Cleopatra's Death," N&Q, n.s. V:9 (Sept. '58), 386-387.]